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ABSTRACT

"Gruppo Futuro" (Future Group), a novel educational project linking futures studies to multimedia and giving children control of the content of their instruction by focusing on their views of the future, was implemented in a Swedish fourth-grade class. Participating in the project were 29 children in Tullingebergsskolan, their teacher, and a representative of the Open University at Oxford, United Kingdom. The project took as its starting point the assumption that children can invent their own statements and questions about the future and then build upon them. In the course of the project, children expressed their questions and answers in multimedia forms according to a process established by the Open University Community Participation by Children in Futures Project. The media used were writing, drawing, sculpture, printing (in the form of books of the future), audiocassettes, and slides. The first phase of the project was conducted for 3 days at Tullingebergsskolan; the second lasted 3 days at the Foresta Conference Center, Stockholm, and consisted of an exhibition of the children's ideas as a part of the "Politics of the Future" exhibit of the Seventh World Conference of the World Futures Studies Federation. (Contents are extensively illustrated with photographs. Examples of children's products, with English translations as needed, are appended.) (RH)

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# educational and psychological interactions

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Nicholson, S.:

CHOICE, CHANCE AND UTOPIA:
FUTURES-RELATED QUESTIONS AND IDEAS,
DEVELOPED BY CHILDREN IN SWEDEN,
USING A PARTICIPATORY AND
MULTI-MEDIA APPROACH

No. 79 December 1982

# CHOICE, CHANCE AND UTOPIA:

# FUTURE-RELATED QUESTIONS AND IDEAS, DEVELOPED BY CHILDREN IN SWEDEN, USING A PARTICIPATORY AND MULTI-MEDIA APPROACH

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Nicholson, S. Choice, chance and utopia: Future-related questions and ideas, developed by children in Sweden, using a participatory and multi-media approach. Educational and Psychological Interactions (Malmö, Sweden: School of Education), No. 79, 1982.

Most learning in school is concerned with the past. Children are taught to drive into the future looking only in 'the rear-view mirrors'. They are rarely permitted to 'clear the windscreen' or 'do the driving'. Therefore, what would happen if children could be at the controls?
The present paper discusses this question and illustrates from a classroom study in Sweden where children developed their own future-related questions and ideas, using a participatory, multi-media approach. It argues that children and adults can drive into the future in various ways in partnership and that it is important, psychologically, that children be active participants in, rather than passive spectators of, change.

Keywords: Art, chance, children, choice, communication, creativity, education, future, media, participation, time, utopia, youth.

Fig. 1

## SUMMARY

Since 1977 The Open University has been experimenting with child participation in futures in the UK in Oxford and in Italy in Naples. A linked project in *Tullinge* was established in collaboration with the Department of Educational and Psychological Research at Lund University to coincide with the VII World Conference of the World Futures Studies Federation in Stockholm (1982).

### Driving into the future looking only in a rear-view mirror

The Open University project has found that most of learning and especially learning in school is concerned with the past and that children are taught to drive into the future looking only in the rear-view mirror. As a consequence children have a distorted view of culture, society and politics which may last a lifetime.

In addition to this, there are *many* rear-view mirrors in the vehicle and not just one mirror, and each offers a different set of distortions or 'past'. Furthermore, adults take it in turn to be at the controls and children are not permitted to 'clear the windscreen' or 'do the driving'. In this way the vehicle, called 'education', proceeds in the direction of time which we call the future.

What would happen if the *direction* of learning could be reversed so that instead of driving into the future looking only into 'pasts', we could look ahead? What would happen if children could be at the controls?

The experiment at *Tullingebergsskolan* was established in the hope that it might help to answer these questions and illuminate the subject of the future of politics as well as the future as a whole. It has been our experience that children and youth have ideas which adults do not have; that adults can learn from them; and that adults and young people can 'drive into the future' in various forms of partnership.

The ideas about the future from the children in Class 4b, *Tullinge-bergsskolan*, were exhibited at the Foresta Conference Center in Stockholm on June 6-8, 1982, as a part of the VII World Conference. The notes and recommendations that follow are based on that project and exhibition.

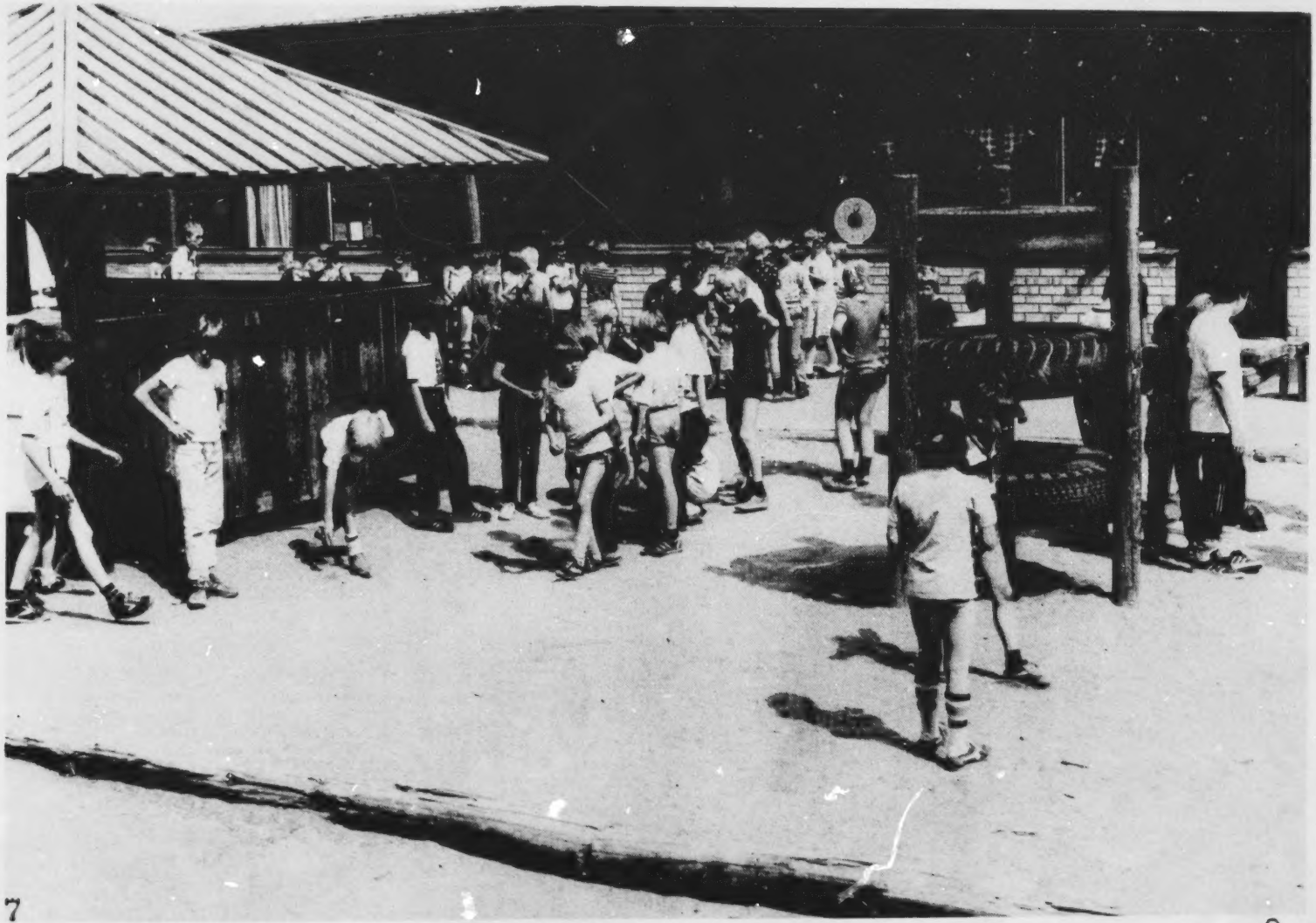

Fig. 2

'What lies beyond space and time we do not yet know. Maybe it is a lattice, or a spongy foam, or some other completely alien and abstract structure yet to be discovered.'

Paul Davies
(The Edge of Infinity)

'I think that there will be peace when the 200 persons who decide (everything) die.'

Jan-Owe Sundin
(Class 4b, Tullingebergsskolan)

## 1. The Tullinge project

The project consisted of twenty nine children in Class 4b, Tullingebergsskolan[1]; their teacher Elisabet Kindgren; Lena-Pia Lindholm of the Department of Educational and Psychological Research, Lund University; and myself from the Open University, Milton Keynes.

The everyday activities comprised the inventing of futures ideas and questions and the expression of these questions and answers in multi-media, a process established by The Open University 'Community Participation by Children in Futures Project' (Nicholson and McDevitt, 1980; Nicholson and Lorenzo, 1981)[2]. The media used at Tullinge consisted of writing, drawing, sculpture, printing (in the form of futures books), audiocassette and slide. The use of slides involved the drawing of, and writing about, ideas on blank 'super-slides' and ordering these in a slide projector (or using an overhead projector) so as to make sequences of large images of the future.

The first phase of the project lasted three days at Tullinge-bergsskolan, the second phase lasted three days at the Foresta Conference Center, Stockholm, and consisted of an exhibition of the ideas as a part of 'The Politics of the Future', the VII World Conference of the World Futures Studies Federation. Adults attending the conference were thus able to interact with the ideas of the children at Tullingebergsskolan.

This interaction was related to the specially convened 'Youth Forum' for the VII World Conference. In addition to the work from Tullinge, a group from Västertorps Gymnasium worked on futures for two days (June 7-8) and their recommendations formed the opening session of the Plenary at the conference (Appendix III). The connection between the two groups could be important since, in a few years, the children in Class 4b will themselves be of Gymnasium age. The environment, society, and culture of children may be directly linked to the problems they perceive when they become older.

The project was assisted by Prof. Åke Bjerstedt, Lund University; Thomas Fürth, Secretariat for Future Studies, Stockholm; Bengt Gunnäs, Rektor, Västertorps Gymnasium; Eleonora Masini, President, World Futures Studies Federation; and the staff of the Open University Oxford Research Unit.

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1) Moved to *Parkhemsskolan*, September 1982

2) This project is known also as *Gruppo Futuro*

Fig. 3

## 2. Starting point

The project took as its starting point that children can invent their own statements and questions about the future and then build upon them. Such first statements are printed in Appendix I: the first statements led to the children forming small groups and working with all of the media available.

As the project proceeded the main function of adults was to act as facilitators and, when particularly complex situations arose, spontaneously help. Within such a framework the 'curriculum' can be largely invented, formed and constantly reformed by the community of children. Gradually the children depart from the 'rear view mirror' mode of learning and adopt instead a view of the world that looks in the other direction. We refer to this as the *inversion* of learning since it inverts the child's perception of space and time.

In this new world children can be seen as transmitters as well as receivers of culture. Adults can be seen learning from and with them. Personal relationships change almost imperceptably and a measure of social and cultural equality emerges which hitherto might have been impossible. Inequalities nevertheless exist and are present mostly in the form of adult domination of media, referred to below.

The linking of futures studies to multimedia is relatively new. Although many people regard it as highly desirable that there be participation in futures (Peccei, 1981) very few people are *trying out experiments*. Two major projects have been conducted so far, one by Jim Dator and Ted Becker in Hawaii (for example, the recent electronic city hall project and Hawaii TELEVOTE) and the other by members of *Gruppo Futuro* - the largest project of which was established in Naples (Lorenzo, 1982). Another project is being conducted by Eleonora Masini in Italy in Santa Margherita Ligure.

There is clearly a difference between saying that there *ought* to be participation by children and youth in futures and *actually facilitating an environment where this is possible*. Not only are these 'two different worlds', but the process of establishing the *possibility* means that one is *oneself* part of the action. The adult automatically intervenes in the world of the child.

One of the ways of understanding this intervention is to look at the ways in which children are creative, the media they are permitted to use and the limitations on their ability to invent new visions, new utopias and *above all to ask questions*.

There is a distinction (for example) between projects which start with questions asked by children (such as at Tullingebergsskolan) and projects where the questions are initiated by *adult* researchers. In the former, the children's question and thoughts seem to *catalyse* new ideas in the minds of adults. In the latter, the questions often lead to the teaching of 'knowledge' (such as in environmental science, ecological science and technology) often held to be a *prerequisite* to the having of ideas. At a fundamental level however it is possible that there is no difference between the two questions, 'who invents the future?' and 'who invents the questions?'. The answer possibly 'is where the question arises. The answer is ... the questioner.' (Suzuki, 1971.)

3. The question of research

At the opening address at the VII World Conference, Governor Ingemar Mundebo mentioned that we should be concerned with many topics including the training of researchers; ranking of research ideas; the principles of research during the next few years; research into the development of research; international cooperation in research; and research into social science, health care, ecology, economics and development.

The word 'research' is used here in (a) the adult and (b) the scientific sense. One rarely uses the word 'research' in the arts even though the activity of having (for example) new ideas in sculpture, sound, theatre, radio and television etc., means that research is automatically involved. To do (official) research in art is known as 'research of other people's art' - an activity of criticism and analysis rather than synthesis (i.e.) *not* having new ideas about the future.

When we look at how children invent things we find they are more fascinated with ongoing ideas than with becoming critics of past ideas. Professor Ugi Palma has characterised the child's activity of enquiry as *actually being research*. This research activity occurs over and over again where children are free to participate in futures. The important point here is that as participators in the activity that we call research, we should not leave children and youth out of the short list drawn up by Mundebo. Indeed the activity of '*drawing up the list*' is important: it is probable that another list, for example drawn up by Members of the World Futures Studies Federation Youth Forum, would be different in important respects.

4. Adult and child views

In the last five years there have grown to be two rather different views about the future.

The first view, which I will call the adult view, sees the main questions being generated by the teacher/professor; sees the future as linked to knowledge; sees children as receiving culture; children as possessing different abilities with regard to the future (e.g. gifted kids programs, such as Cedar Ridge High School, N.J.); favours genius liberation (Wallace, 1981); believes in forecasting and the extrapolation of past trends; believes in child development, especially child-youth-adult development; and sees the future more as a science than an art. This view maintains that schools can have a futures curriculum often, as with the World Studies Project, centralized by an institution and/or an adult authority.

The second view is a childish or child-like view which sees the main questions being generated by young people; sees the future as involving continual change where knowledge and experience are indivisible; sees children as transmitters of culture; sees children as being creative with regard to the future; sees the future as an exercise of the imagination (Kaldor, 1978); believes that there are no moments of time and that the distinction

Fig. 4

between child and adult is illusory (Boulding, 1979); and which sees the development of futures studies as a new 'scientific package' as contrary to that which is humanitarian (Alvares, 1982).

These two views are oversimplified: many people may not be so categorized, or may subscribe to a world view that is a composition of features from both. However, in our work in schools (including Tullingebergsskolan) some of the differences between these opposing views are illuminated when we attempt to answer questions such as the following:

(a) Is it possible to make a timetable and curriculum to 'teach the future' any more than make a timetable and curriculum to teach art?

(b) What is the relation of media literacy to participation in futures?

(c) What is the relationship between the world of people aged 11 (when they are often passive with regard to the future) and the world when the same people will be age 17 (e.g. the world of the participants in the Stockholm Youth Forum)?

## 5. The concept of curriculum

A common definition of curriculum in environmental education is that used in the ABE Project (1982) which says when asked for their curriculum 'we hand out a statement of aims and objectives backed up by a list of content'. More strictly, a curriculum is defined as a course of study. With regard to 'the future' these definitions seem to be inadequate. First, 'aims and objectives' are usually defined by researchers who are adults rather than by researchers who are children and, as a consequence, such statements usually embody specific conclusions or answers. That is to say the stream of consciousness of the observer, the ways in which she/he defines aims and objectives, and carries out the experiment and conducts the observations, plays a crucial role in forming what may be called 'results'.

Second, the idea of a 'list of content' in the future (comparable to a list of content in the past) is doubtful. While it can been said that parts of the immediate future are more certain than the remote past this does not invalidate the concept of 'relationships'. According to Bateson (1972) and many other authors, we are growing to realize that the universe consists more of *relationships* than 'things'. We could say that the content of a curriculum consists of relationships but this would raise many issues such as the dynamic problems associated with continual change in such relationships.

Third, it is difficult to describe participation in futures as a 'course'. Though we may see that this involves a change in awareness and consciousness, we see also that this participation as an

*attitude of mind toward space/time*. It has been said that such a non-curriculum is 'nothing but another curriculum' but this is not so since, by definition, though it might have some course-like aspects, it is not a 'course of study'.

6. Multimedia

There are two main definitions of *multimedia*. One is that it consists of the interrelationships and links between many forms of literacy and modes of communication, e.g.: writing, speaking, drawing; working with sculpture, space and time; communication with song, dance, theatre, sound and body; using telephones, radio, video, newspapers, books, micro-computers, etc. A simple example of multimedia that many people use every day (often without consciously realizing) is telephone/paper/pencil[1] : such things interlink to form *a whole for which there is no special name*, and the same is true in many instances not only in technologically advanced societies but also in the less technologically advanced. A recent example of such multimedia is the Hawaiian Televote (Dator, 1982). The other definition of multimedia is electronic only and refers primarily to the use of microprocessors and the development of new modes of communication involving high technology. In the observations that follow the first definition will be used.

An important concern is whether or not futures ideas bear a direct relation to media and literacy and, within such definition, to *multimedia* and *multiliteracy*.

The *Community Participation by Children in Futures Project* has found relationships including the following: children do not show a rigid developmental sequence in their uses of any of the media; they mix media automatically if they have opportunity; they change their media interests and preoccupations over time; some children prefer to use written words and mathematics while some prefer to use visual modes (video, sculpture, drawing, and microcomputer) or to use spoken words, audiotape/cassetts or radio, and so forth.

A project by *Gruppo Futuro* in a primary school for E.S.N. (defined as educationally sub-normal) children in the UK, for example, involved a child with hand-coordination difficulties who found it almost impossible to write or draw with a pencil, although she had little difficulty operating a ½"-video camera. We found at another 'normal' State primary school that nearly 50 % of the children were poor writers while the same group were all good *speakers*. Many children considered backward, retarded and subnormal proved forward and supranormal[2] when given the chance to express ideas in new media and multimedia.

The findings bring into question policies involving the definition of literacy; the measurement of intelligence; access to media (e.g.: access to mass media such as radio, TV and newspapers); and the concept of hierarchy of media whereby some modes of

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1) or telephone/graffiti

2) *supra* (L), above, transcending

Fig. 5

expression such as writing are considered more important than speaking - or numeracy judged to be more important than the arts. In consequence the concept of multimedia literacy seems integral (i.e.: a part of the whole) of participation in futures.

If a wider choice of mixes of media can be facilitated, then more people can become involved. It is doubtful that many of the ideas about the future of Naples (Lorenzo, 1982) could have occurred had the mediamix tape/slide not been used. The same could be said about the use of clay, metal-foil and words to make sculpture at Tullingebergsskolan in 1982.

7. Relation of youth in school to youth in high school (*Gymnasium*)

Very little is understood about causes (formed by attitudes developed in early childhodd) that produce effects among high school youth. The idea of children as planners was developed in the early 70's (Nicholson et al, 1974). Indeed it was from such ideas that grew the idea of the project 'community participation by children'. If children can be artists, designers, architects and city planners then why could not children have ideas about *everything*? It was a chance of political structure that *Gruppo Futuro* started in the primary sector of learning: the secondary sector in the U.K simply would not permit such a project to happen - the curriculum being tied to an examination system that is one of the most rigid in the world (Stevens, 1981).

There have been developments in learning, architecture, planning and environmental studies since then but nearly all are to do with the present and past. An example is the Urban Environmental Education Network in Sweden: in one of the projects in the network (in Lund) a subject that the pupils worked with was 'the comparison between the pupil's own playworld of today and that of yesterday' (Johnson, 1981); emphasis was placed on the restoration of buildings and seeking history. In a comparable project in A.B.E., the Museums Project at Barrow Hill Junior School (St. John's Wood, London), children designed museums and the exhibits they would like to have in them (Dormer, 1982). When asked why it was that the museum project seemed more concerned with the present and past one pupil told me:

> *'I think there will be total destruction of museums - they will be taken over by tele.'*
>
> Daniel Z. (July, 1982)

Such environmental projects are clearly an improvement on preceding curricula. Equally clear is the fact that most of them are in the 'rear-view mirrow mode' involving projects invented by adults which do not go back to basics, where children cannot ask the important questions (such as 'will there be museums?') and where futures thinking is discouraged. What is the effect of this on children as they grow older? Although *Gruppo Futuro* has occasionally involved older members of the community (14-15 years) and younger (6 years) we have only two projects of *Gymnasium* age. The first involved an E.E.C. group at the Schola Europaea in Brussels during *Journées Pedagogiques* (November, 1981). Here there appeared to be alienation among older

Fig. 6

students: in this enormous building only two small rooms (and virtually none of the curriculum) were controlled by young people. One sensed a connection between lack of participation in futures and in the environment as a whole (cultural, social, philosophical and architectural) in the early ages on the one hand and the alienation of youth on the other.

The second experiment (Västertorps Gymnasium) was more interesting. Here the members of the *Youth Forum* were embarrassed because they questioned their ability to have anything new to say to the adult futurists at the W.F.S.F. conference in Stockholm. What they had to say was not completely new but we listened carefully to many of the speeches of internationally eminent members of the faculties of various universities and that which was said was not new either. What was important was the *context* of what was said, the *simplicity* of saying it and the *integrity* and *urgency* of the statement (Appendix III). As has been said, the ideas generated by youth often have *clarity*, *simplicity* and *practicality* and are not merely outlandish or impractical ideas (Lorenzo, 1982). What remains to be discovered is the relationship between futures thinking at early ages to participation in life at later ages. We need to know why most environmental education curricula are based on the present and the past and the effect that this will have (for example) in the 1990's. Above all, however, *why is it that utopian thinking is discouraged?*

8. Utopia

Herbert Read (1944) has said that people are born free - and everywhere they are in mental chains. This is especially true with regard to chains relating to futures thinking, both at home and in the school. Above all, the 'chains' may prevent children from imagining utopias.

In the early stages of *Gruppo Futuro* the first connection between the work with children inventing the future and the concept of utopia was made by Valeria Frescura (Nicholson and Lorenzo, 1981). It is worth quoting her summary in full:

> *'Utopia - non subire il ricatto del'dato, del non realistico, slargare il concetto di possibile fino al limite del nostro desiderio di esistere'.*
>
> (Utopia - not submitting to the blackmail of a 'given', or a non-reality, expand the concept of the possible to the very limit of our wish to exist).

Many social, cultural and political forces join in the suppression of utopian images among young people. Forces vary from nation to nation, but a constant factor appears to be adult domination of mass media including the following: cartoon, audio-cassette, radio, TV, videocassette, comic strip and - more recently - access to input to computers. This is also true of forms of print, including books, newsletters, networking newspapers, advertisements etc. We notice that in child participation in futures, the ability to write/draw one's own books, print them and bind, staple (manufacture) them themselves can be rewarding. This was

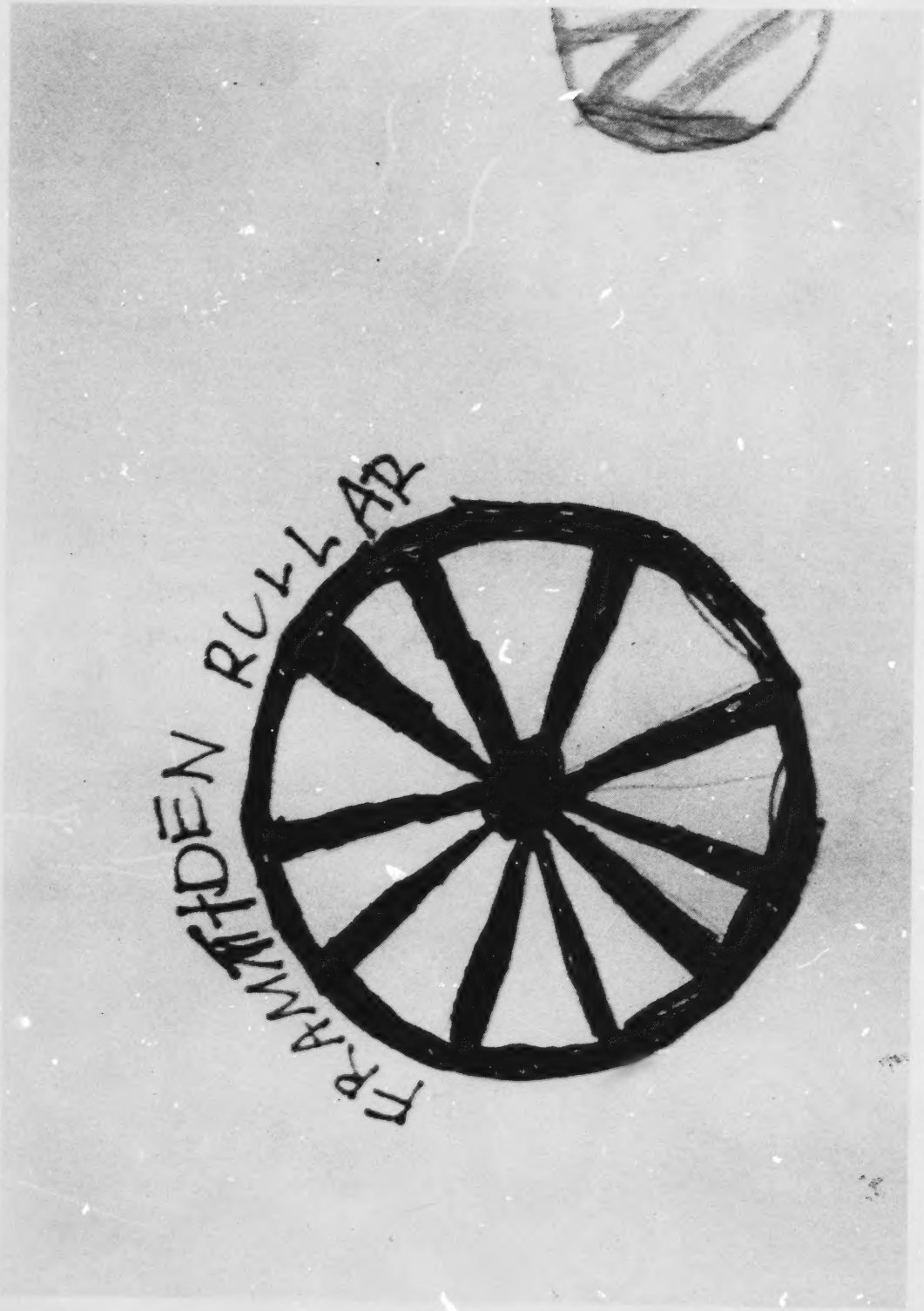


Fig. 7

especially true in the Oxford experiment where young children had access to a photocopying machine and could thus compose direct.

At Tullingebergsskolan one of the most prominent utopian thoughts was that of peace. The word 'peace' in Sweden appears to have a rather unique value ascribed to it, involving some future state which other nations are preventing coming into being. Thus (for example) people in the UK and Argentina were 'preventing peace' in Malvinas/Falklands. Or perhaps the leaders in the US and USSR were able to 'make peace come about'.

Little question-asking actually ocurred in the school setting with regard to alternative utopian thought. For example, what kind of peace? Is Stockholm peaceful? Should Sweden continue to be a militarized state? Is there a connection between uranium mining, nuclear power and peace? Has Sweden always been peaceful? What is the connection between the Vikings and peace?[1] Are there different forms of peace through time? If so, what of 'future time'? Can we build (strive toward) a future (utopia) *from* knowledge of a 'past' utopia? Above all, in our striving toward a future of the child's choice, what is the role of chance?

This combination of choice and chance - what I call *choince*[2] - seems to be central to considerations of learning in the same way as it is central to considerations of physics (Nicholson and Davies, 1982). At present, little in school is left to chance, and almost nothing to choice. *There is no choince.*

## 9. A plan of action

It may seem that there is no hope because the idea of participation by youth in futures is too radical: that if it were to come about it would turn the world upside down, destroy old values and threaten culture as adults know it today.

'The world as we know it today' (where women, children and many other groups are not permitted an active and creative part) is in extreme environmental, social and ecological difficulty. We are living in a world where many people feel powerless to act. It may be said 'we are powerless to change anything - it will happen anyway'. We live in a world where mass media enforce the concept of 'experts': experts (usually adult males) will decide everything, eg: economics, law, education, energy, communications, science, art and religion. These experts may control the mass media which in turn is used to promote the concept of 'expertise'. These two approaches (the future will happen anyway and/or the future will be decided by experts) do not have a good record and we therefore propose another mode whereby many people are creatively participating in life and in eventing utopias. This mode can come about simply. The following will describe this process. If in a school setting or settings in Sweden, there is desired a change from rear-view

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1) For a recent account, see Phillips (1982)

2) This word is used in hesitation. It is invented in the context of the English language

mirror learning, then using the experiment at Tullingebergs-skolan as an example,

(a) A small, decentral, start could be made at low cost, without large overhead administrative cost.

(b) One room in such a school could be used as a 'futures room' thereby enabling long-term projects to occur, be stored overnight, etc. and to provide personal space.

(c) Mass media (as well as traditional media) in the arts could gradually become available, e.g: audio cassettes and editing equipment; videotaperecorders and cameras; photocopying/ printing machines, low cost computer and slide/tape.

(d) A greater sharing in school life could be facilitated, e.g: in growing and sharing and cooking food; helping create school meals; helping recycle; helping with health, transportation and energy.

(e) The sharing could extend beyond the school boundary so that projects could be community based and ideas shared with others, e.g. with elderly people in the community, people (including children) in institutions and in public places, such as in hospitals and day care centres.

(f) The use of media could forge links with TV, radio and news-papers in Stockholm and its suburbs.

(g) The use of community print could extend to networking, news-letters, mail-art and 'community brain' computer programmes that could be shared with other parts of Sweden (e.g. Malmö) and adjacent countries.

(h) The development of the above could be evaluated in the long, as opposed to the short, term. That is, children's participa-tion in the future could be followed up through gymnasium-age and throughout life.

(i) Links could be made with the World Futures Studies Federation and the Swedish Secretariat for Futures Studies (through Youth Membership and Youth Institutional Membership) and with the United Nations (IYY).

(j) Over a period of at least two years, the effect on teacher training could be evaluated and used in teachers training programmes in Sweden.

(k) While 'not a curriculum', the ideas arising out of the programme could be shared *via* a national newsletter, and a set of facilitative texts, based on project work in futures (similar in type to the Elementary Science Study in the U.S., or the Nuffield Mathematics programme in the U.K., in the 1960's) prepared by children and youth as creative makers of the documents and texts.

These are but a few ideas. Eleonora Masini has said that more is required than the imagination: she says,

"*We have, yes, to have a vision, a utopia, an image of the future which is different from the present, but we have on the other hand to look for the seeds of such visions, of such utopias, of such images, within the actual present possibilities. We have to look at the present in the light of the future, and at the same time, we have to look at the future with its roots in the present possibilities...*

*... The time has come, I believe, for such an approach to the future, we cannot simply extrapolate, we cannot only think of an alternative future to the present, we have to build the future through projects.*"

(Masini, 1982)

She also says, that 'futures studies have to be creative to be able to see the alternatives'. One might ask, having set up a creative network of communications and projects - what then - what might this lead to?

There are two points. First, that the lack of activity, participation and creativity with futures ideas when young, seems to lead to alienation (and illiteracy) among youth. Second, there is nothing proposed here that is age-ist. There is no level of creativity, use of media, communication or interaction with chance and choice that cannot be equally achieved at all ages; we can therefore see a broader perspective.

It would be possible to achieve 'the building of the future through projects' and by-pass schools entirely. Projects could be based in bus, train and air transport and termini; in health-care situations; in parks; homes, community meeting places and day-care centres. But if buildings exist called 'schools', then why not there too?

Schools have until now been bastions defending driving into the future looking into rear view mirrors, upholding an incorrect philosophy (and physics) of the nature of time. To understate, it is time for change. Young people, youth, want so *much* change that it seems impossible for adults to comprehend. The visions are different and the sharing absent. In what ways might readers of this paper facilitate feelings about the future to be shared?

Fig. 8

APPENDIX I

(a) EXAMPLES OF THE CHILDREN'S FIRST STATEMENTS

Om Tullinge

Det blir mer befolkat. Mindre tomter för att det blir mera hus. Det blir mer fabriker om kring Tullinge

Om Världen

Större städer och att det blir mer fred på jorden. Den friska luften kommer att bli mer förstörd.

On Tullinge

It will be more populated. Less open fields because there will be more houses. There will be more factories around Tullinge.

On The World

Bigger cities and there will be more peace on earth. The fresh air will be more destroyed.

The car will in any case not run on petrol. We will let the animals live in freedom on earth and we will protect the animals against anything dangerous. In hundred years time the people will create PEACE and the factories will be laid down.

The world is going to be a marvellous place.

Josefin Ahlqvist

Bilarna kommer i alla fall inte att gå av bensin. Vi låter djuren leva Fria på jorden och vi kommer skydda djuren mot allt farligt. Om hundra år kommer människor bilda FRED och fabrikerna kommer att läggas ner. Jorden kommer att bli en underbar värld.

Framtiden

I think that there will be peace when the 200 persons who decide (everything) die. I do believe too that 5-6 countries will get together in a big Union. I think we will find life on another planet with air, streams, fields, plants and that the living species live in tribes.

Jan-Owe (Bob) Sundin

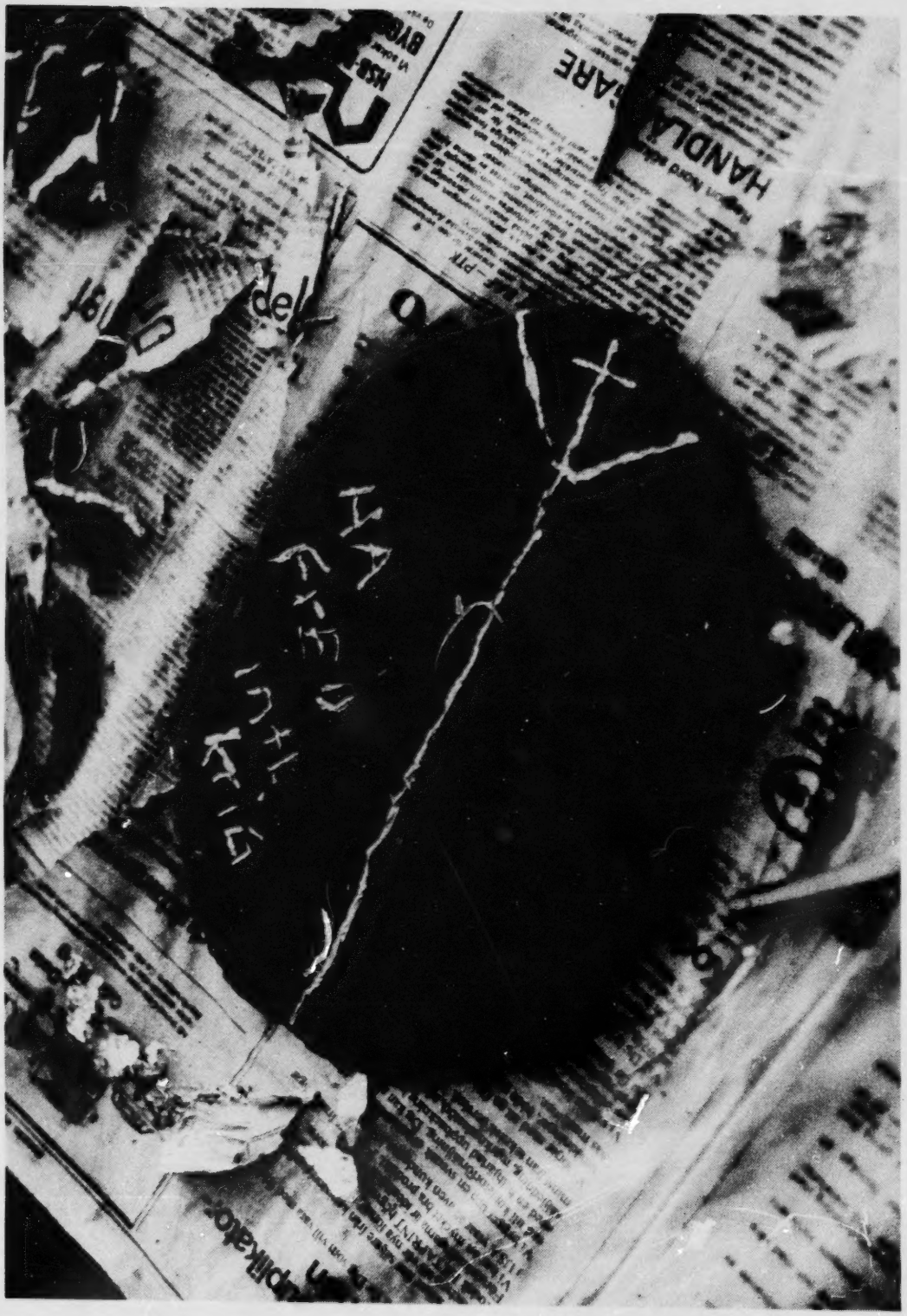


Fig. 9

# Framtiden

Jag tror att det blir fred när dom 200 personer som bestämmer dör. Jag tror också att 5-6 länder slår sig samman till ett stor union. Jag tror att man hittar levande varelse på någon planet med luft, bäckar, ängar, träd och varelserna lever i stammar.

Framtiden

I think that somebody will decide that we are not going to have weapon(s).

The poor people get more money and food. Everybody will get jobs so that they can earn money. Everybody will help so that people in other countries can go to school.

Annika Karlsson

Anniken

# Framtiden

Jag tror att någon bestämmer att man inte får ha vapen. Dom fattiga får mer pengar och mat. Alla människor får jobb så att det kan kena pengar. Alla jälper till så att dom i andra länder ochså får gå i skolan.

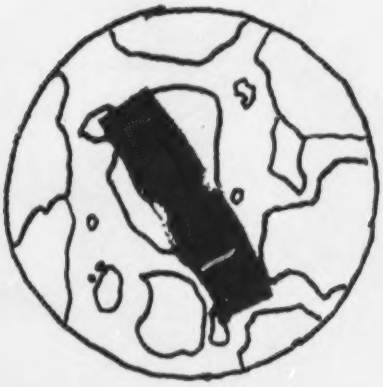
Fig. 10

(b) EXAMPLES OF THE FUTURES BOOKS

# VÄRLDEUS

framtid är också vår

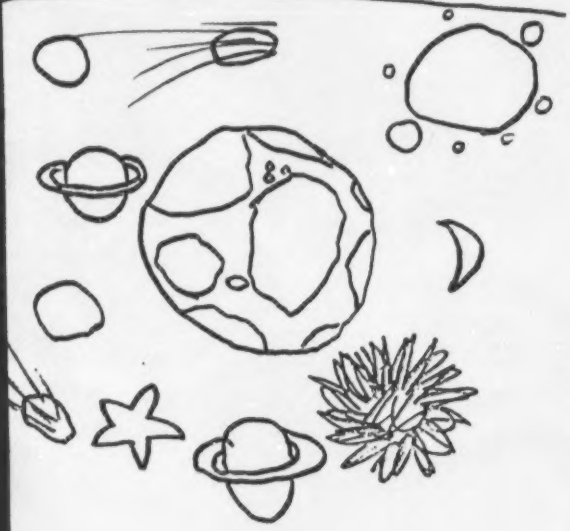
# FRAUTID



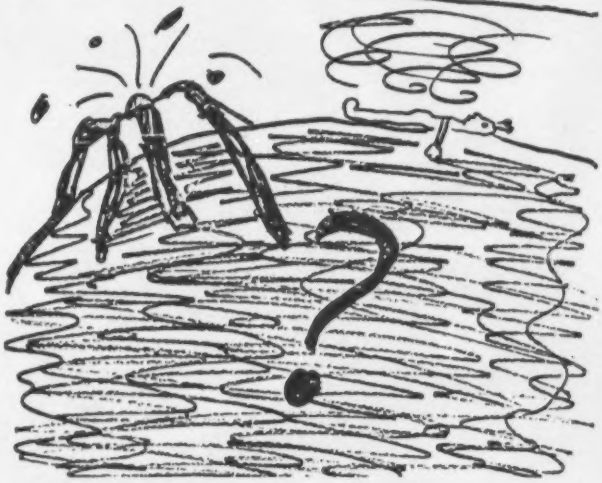
av Maria Mattsson

# KAPITEL 1

## UNIVERSUM

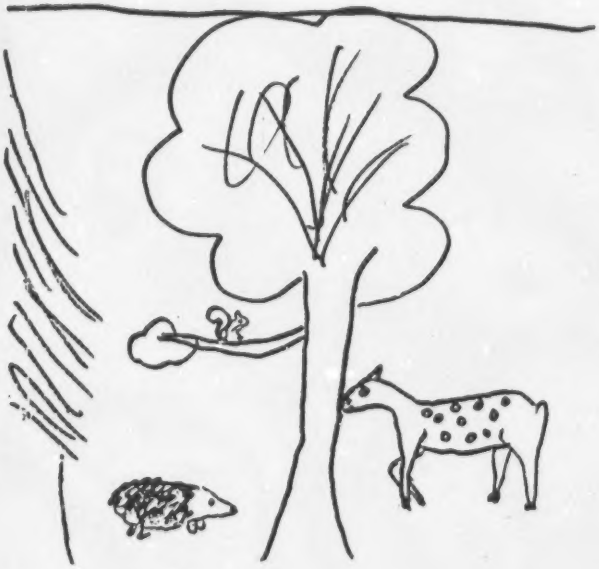


Universum har många stjärnor och planeter. Tror ni att andra planeter är lika förstörda som våran!!!??



# KAPITEL 2

## Djuren



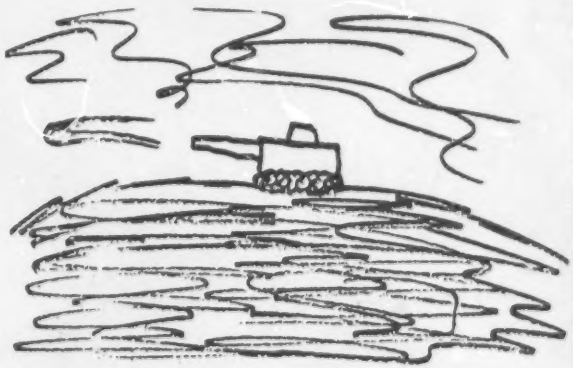
Djuren har lika stor [redacted] lust att leva som vi. Men om vi utrotar dom för att några ska få pälsar. Så förstår man att dom inte vill leva. VAR RÄDDA OM DOM. DOM ÄR DE ÄNDA DJUR VI HAR!

# KAPITEL 3

## Galna Människor

En del Generaler och Presidenter är krigsgalna dom gör krig fast vi inte vill ha

KRIG!



# KAPITEL 4

## KRIG

Krig är farligt.
Dödligt farligt.
Det kan spränga hela världen. Dom som har makten och vill ha krig dom låter andra kriga och dö istället för de själva. Dom är

**Fega!**

Dom är stora men har små

Huvuden!

The future of the WORLD is also our FUTURE

Kapitel 1: Universum (The universe)

The Universe has many stars and planets. Do you think that other planets are just as destroyed as ours!!!??

Kapitel 2: Djuren (The animals)

The animals want to live just as much as we do. But if we kill them off so that some people can have fur coats, then one can understand that they will not live.

LOOK AFTER THEM. THEY ARE THE ONLY ANIMALS WE HAVE!

Kapitel 3: Galna Människor (Mad people)

Some Generals and Presidents are crazy with war. They make war even though we don't want WAR!

Kapitel 4: Krig (War)

War is dangerous. Deadly dangerous. It can blow up the whole world. The ones who have the power and want war let other people fight and die instead of themselves. They are Lousy!

They are big but have tiny Heads!

Maria Mattsson

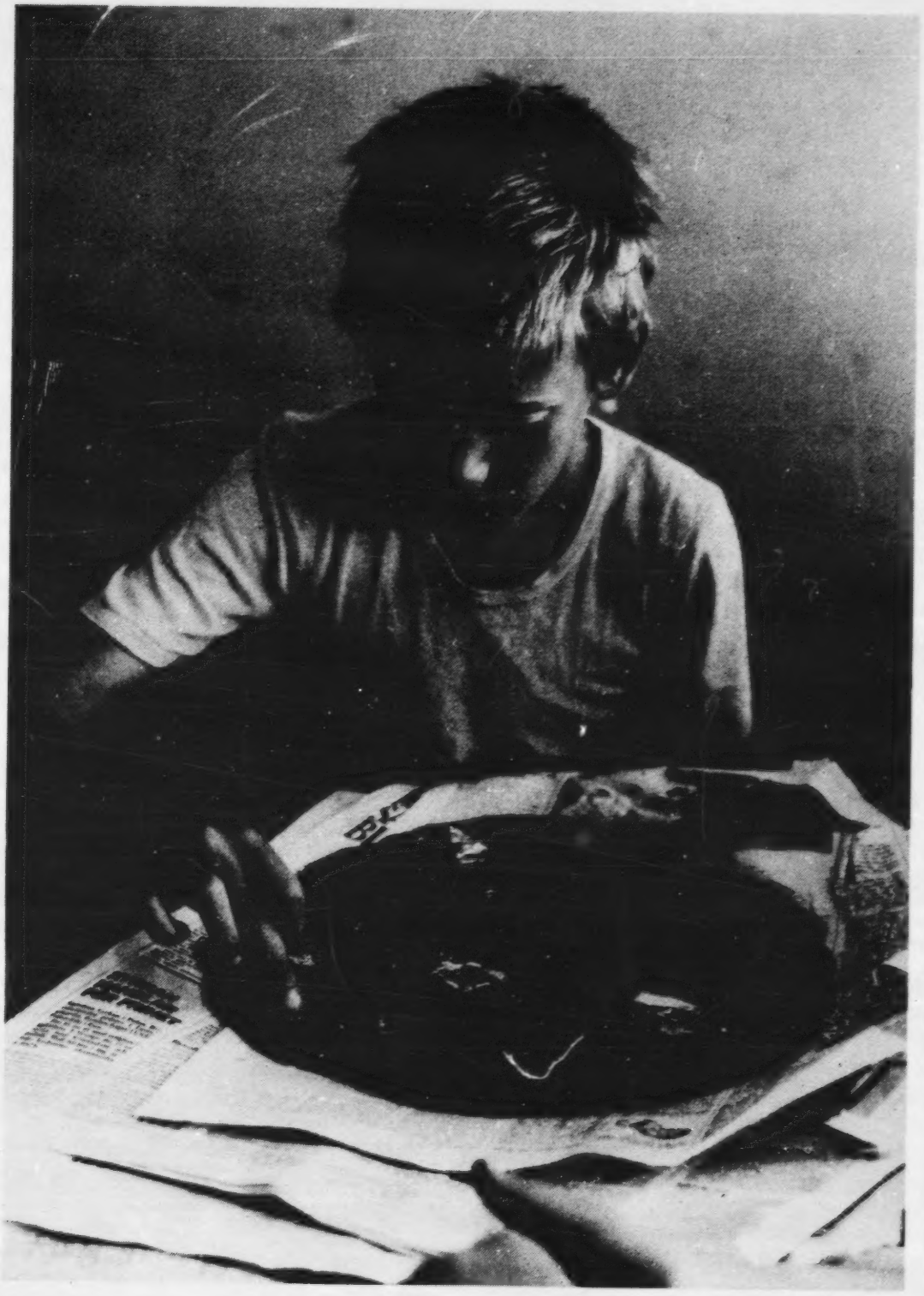
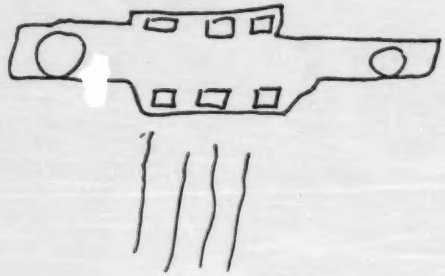


Fig. 11

# UPPBYGGNINGSPLANETE.

år 2017

Text och bild
Mikael We



# UPPBYGGNINGSPLANETEN

Det fanns en planet Text och bild
Långt ut i universum Mikael We
där alla latade sig.

En dag kom en underlig man till planeten. Han berättade hur man byggde hus och gjorde bilar. Till slut förstod alla att de måste arbeta.

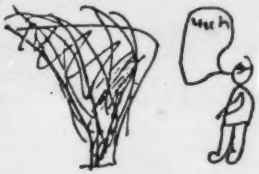
De började att bygga hus. De uppfann verktyg som hammare och spik.

Till slut var staden klar.

Staden växte och växte.

Man uppfann borrmaskinen och bilen. Bilen gick på vatten

Men en dag när xerox borrade ett hål i marken hände något märkligt. Det började bubbla nere i marken. Och plötsligt sprutade det massa olja uppur marken.



Han smakade på vätskan och sa: Usch vilket äckligt vatten.

Plötsligt kom en liten grabb och ropade: jag har uppfunnit tändsticken och släppte den på oljan. Det började att brinna. Till slut brann planeten upp. Bakom den uppbrunna planeten var den nya jorden

THE BUILDING-UP PLANET, YEAR 2017

There was a planet far
out in the universe where
everybody relaxed.

Xera, I had bad luck.
An apple
fell on my head. (left hand drawing)

Zero, I was lucky.
An apple
fell in my [illegible]d. (right hand drawing)

One day came a strange person to the
planet. He told people how to build houses
and how to make cars. In the end
everybody understood that they had
to work.

Bla - bla.

They started to build houses.
They created tools as hammers
and nails.

The town grew and grew.

In the end the town was ready.

They created the drill and the car.
The car ran on water.
But one day when Zerox drilled
a hole in the ground something strange
happened. A bubbling started, and
suddenly a lot of oil blew up
from the ground.

He tasted the liquid and said: Ugh, what
a horrible water. Suddenly a
small fellow came and shouted: I have created
the match - and threw it into the oil.
It started to burn. In the end the planet
burned down. Behind the burnt
down planet was the new earth.

Mikael Westergren

Fig. 12

APPENDIX II

Translation from part of each of the letters written after the end of the project, translated by Elisabet Kindgren

*Jag tycker att jag lärde mig mycket om krig och fred och hur många människor det finns på jorden.*

I think I learnt a lot about war and peace and about how many people there are on earth. Klara

*Och jag har lärt mig mycket.*

And I have learnt a lot. Åsa

*Men allting som vi gjorde är viktigt för vår värld och framtid.*

But everything we did is important to our world and future. Pontus

*Det har varit viktigt att få tänka lite mer om framtiden.*

It has been important to think a little more about the future. Anna

*Vapen är inte så viktigt som alla tror.*

Weapons are not as important as everyone thinks. Anders

*Det var jättekul att hålla på med framtiden och freden.*

I liked very much to work with questions about peace and future. Lars

*Det var roligt med Future Futurebook.*

I liked to work with the future-book. Mikael W.

*Jag tyckte att leran och diabilderna var roligast.*

I liked the clay and the slides best. Mats

*Det var synn att man inte har hunin göra allting.*

It was a pity we hadn't time enough to do everything. Annika G.

*Jag tyckte att det var jätte viktigt.*

I think it is very important. Mikael E.

*Allt som Simon har pratat om har vart roligt.*

Everything Simon talked about was nice to listen to. Eva

*Först i början var det svårt att hitta på vad jag skulle göra.*

First it was difficult to find out what to do. Gunilla L.

*Slide tyckte jag inte var så bra.*

I didn't like the slides very much. Mikael H.

*Boken var lite svårt för man viste inte vad man skulle skriva ibland.*

The future-book was somewhat difficult because sometimes you didn't know what to write. Annette

*Jag tycker man pratar för lite om framtiden.*

I think people talk too little about the future. Henrik

*Jag lärde mig en hel del av det tillexempel att skriva bok.*

I learnt a lot from it, for example how to write a book. Martina

*Det roligaste var att rita på ett stort papper.*

The funniest thing we did was to draw on a large paper. Josefin

*Jag tycker det var roligt med slides. Och väggmålningen.*

I like very much to work with the slides and the mural. Pernilla

*Jag har lärt mig mycket om fred och framtiden.*

I have learnt a lot about peace and the future. Christian

*Jag har lärt mig mycket om framtiden.*

I have learnt a lot about the future. Patrik R.

*Jag har lärt mig att det måste var mer mod om man vill ha det så som vi har målat.*

I have learnt that there has to be more courage if we want to create things the way we have painted them. Karin

*Sånt här tycker jag man borde göra oftare i klassen.*

We should work with things like these more often in our class. Anna A.

*Jag tycker det var viktigt att man pratade om tråkiga saker också.*

I think that it is important to talk about sad things too. Jan-Owe

*Jag har lärt mig att krig och fred är två motsatta ord det ena är grymt och det andra är ömt.*

I have learnt that war and peace are opposite words. One is cruel and one is tender. Patric

*Men det har varit JÄTTEKUL!*

It has been a very nice time. Maria

*Jag har lärt mig att tänka lite mer på framtiden.*

I have learnt to think a little more about the future. Mattias

*Det är viktigt att prata om framtiden.*

It is important to talk about the future. Gloria

Fig. 13

APPENDIX III

WORLD FUTURES STUDIES FEDERATION, 1982
VII WORLD CONFERENCE, STOCKHOLM
OPENING ADDRESS, PLENARY SESSION.

YOUTH FORUM

Cathrine, Susanna: We are representing YOUTH FORUM, a group which met yesterday with Simon Nicholson. We consist of about 20 people. We're studying at the *Västertorps Gymnasium* in Stockholm. We have something important to say to you 'cause there are very few young people here at this conference.

Hans, Monica: Sometimes we feel very worried about the future. It's hard to find a reason for carrying on. Why should we get an education when we don't know if we can get a job? Why should we form our own lifestyle and design our own future when it's so easy just following the stream?

Gunilla, Eva-Lotte: One of the most important problem is war. We want a world in peace. We want to *know* that we can get a job after our education. We don't want to see the computers take over our jobs. We don't want to see the world destroyed by pollution, 'cause the world is our home.

Eva, Monica: To solve these problems people have to find *new* ways to co-operate and participate, and *new* ways have to be invented for nations to co-operate.

We also think that you should take us young people into consideration, what we think and what we want, because it's our future, as well as yours, you're talking about. Can we start tomorrow?

Monica Andersson
Cathrine Jansson
Eva-Lotte Wajner
Gunilla Andersson
Susanna Rado
Eva Sinimets
Hans Engdahl

Speech in Swedish and English, 1982-06-08

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Translations of Appendix I by Elsa Bartels, Appendix II by Elisabet Kindgren, and Appendix III by Monica Andersson; Photographs by Simon Nicholson.

Fig. 14

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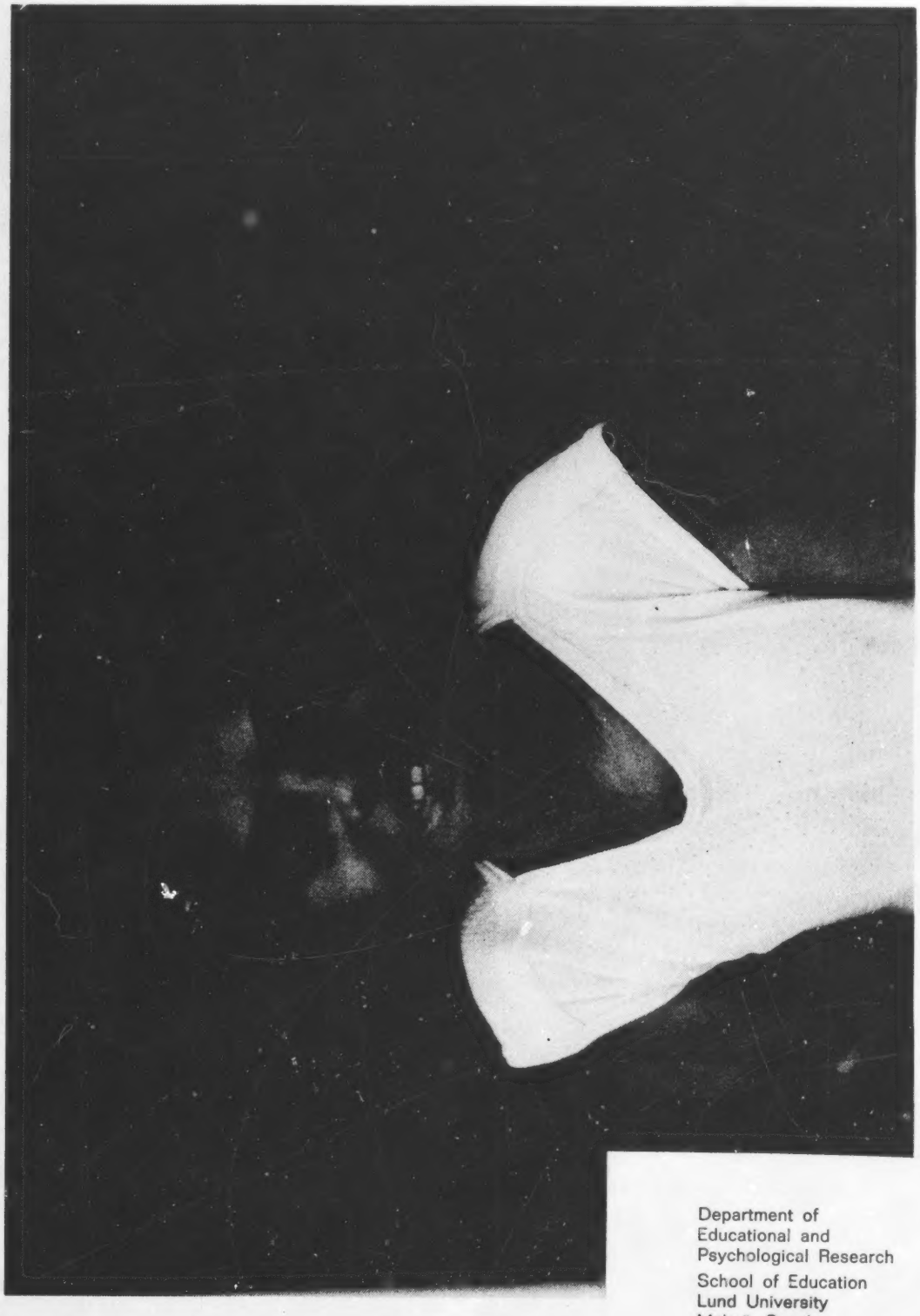

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Fig. 16